PSYCHO II

PRESS INFORMATION

From Universal An MCA Company

UNIVERSAL
NEWS
PRESS DEPARTMENT

As of April 8, 1983

UNIVERSAL PICTURES
and
OAK INDUSTRIES
PRESENT

A BERNARD SCHWARTZ PRODUCTION

ANTHONY PERKINS

in

"PSYCHO II"

VERA MILES

ROBERT LOGGIA

and

MEG TILLY

Co-Starring

DENNIS FRANZ

HUGH GILLIN

ROBERT ALAN BROWNE

Produced by
HILTON A. GREEN

Executive Producer
BERNARD SCHWARTZ

Directed by
RICHARD FRANKLIN

Written by
TOM HOLLAND

A UNIVERSAL-OAK PICTURE

(more)

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Phone: (213) 508-1293

UNIVERSAL
STUDIOS

THE CAST

Norman Bates.....ANTHONY PERKINS
Lila.....VERA MILES
Mary.....MEG TILLY
Dr. Raymond.....ROBERT LOGGIA
Toomey.....DENNIS FRANZ
Sheriff Hunt.....HUGH GILLIN
Mrs. Spool.....CLAUDIA BRYAR
Statler.....ROBERT ALAN BROWNE
Judge.....BEN HARTIGAN
Myrna.....LEE GARLINGTON
Josh.....TIM MAIER
Kim.....JILL CARROLL
Deputy Pool.....CHRIS HENDRIE
Deputy Norris.....TOM HOLLAND
D.A.....MICHAEL LOMAZOW
Public Defender.....ROBERT DESTRI
Young Norman.....OSGOOD PERKINS
Sexton.....BEN FROMMER
Diver.....GENE WHITTINGTON
Desk Clerk.....ROBERT TRAYNOR
County Sheriff.....GEORGE DICKERSON
Deputy Sheriff.....THADDEUS SMITH
Deputy Woman.....SHEILA K. ADAMS
Deputy Clerk.....VICTORIA BROWN
Stunt Man.....BOB YERKES

THE CREDITS

Produced by.....HILTON A. GREEN
Directed by.....RICHARD FRANKLIN
Written by.....TOM HOLLAND
Executive Producer.....BERNARD SCHWARTZ
Director of Photography.....DEAN CUNDEY
Production Designer.....JOHN W. CORSO
Edited by.....ANDREW LONDON
Special Visual Effects by.....ALBERT WHITLOCK
Music by.....JERRY GOLDSMITH
Unit Production Manager.....BILL GRAY
First Assistant Director.....DON ZEPFEL
Second Assistant Director.....LISA MARMON
Set Decorations.....JENNIFER POLITO
Assistant Art Director.....JAMES ALLEN
Property Master.....JOHN ZEMANSKY
Assistant Property Master.....ROBERT K. WIDIN
Casting by.....JACKIE McNAMARA

(more)

THE CREDITS (cont'd)

Based on Characters Created by ..... ROBERT BLOCH
Matte Photography by ..... BILL TAYLOR
..... DENNIS GLOUNER
Matte Artist ..... SYD DUTTON
Camera Operator ..... RAYMOND STELLA S.O.C.
Assistant Cameramen ..... CLYDE E. BRYAN
..... STEVE TATE
Script Supervisor ..... BETTY ABBOTT GRIFFIN
Assistant Film Editor ..... DAVID SPENCE
Make-Up ..... MICHAEL McCRACKEN
..... CHUCK CRAFTS
Hair Stylist ..... JO McCARTHY
Men's Costumes ..... ROBERT ELLSWORTH
..... BRIAN O'DOWD
Women's Costumes ..... MARLA DENISE SCHLOM
Sound Mixer ..... JIM ALEXANDER
Sound Re-Recording ..... ROGER HEMAN
..... PHILIP FLAD
..... REX SLINKARD
Recordist ..... MARK S. SERVER
Boom Operator ..... PATRICK CLARK
Orchestration ..... ARTHUR MORTON
Music Editor ..... KENNETH HALL
Music Scoring Mixer ..... MICKEY CROFFORD
Sound Design by ..... ANDREW LONDON
Supervising Sound Editor ..... GORDON ECKER, JR.
..... (wallaWorks)
ADR Editor ..... STAN GILBERT, M.P.S.E.
Sound Editors ..... LON E. BENDER
..... RANDY KELLEY
..... ANTHONY R. MILCH
..... MIKE WILHOIT
Foley Editor ..... BOB NEWLAN
Assistant Sound Editors ..... DONALD ORTIZ
..... CARI LEWIS
Foley by ..... JOHN ROESCH
..... JOAN ROWE
Special Effects ..... MELBOURNE ARNOLD
Lead Man ..... ROBERT GARCIA
Craft Service ..... PAUL F. MARTIA
Standby Painter ..... RAY LA PORTE
Gaffer ..... MARK D. WALTHOUR
Best Boys ..... THOM MARSHALL
..... MICHAEL OREFICE
Electricians ..... TERRY H. MARSHALL, JR.
..... MONTY WOODARD
Transportation Captains ..... TONY MONZO
..... TONY EMERZIAN
Key Grip ..... RONALD T. WOODWARD

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THE CREDITS (Cont'd)

Dolly Grip.....RICHARD BABIN
2nd Grip.....LASZLO HORVATH
Grips.....RAY KINSER
.....JOHN HENRY NETTLES
Swing Gang.....BRUCE ANDREWS
Greensman.....BILL COWAN
Negative Cutter.....WALLY WEBER
DGA Trainee.....ROBERT YANNETTI
Titles & Optical Effects.....UNIVERSAL TITLE
Production Secretary.....PAM BREWER
Assistant to Executive Producer.....SANDRA JONES
Assistants to Producer.....LES MAYFIELD
.....GEORGE ZALOOM
Assistant to Mr. Franklin.....SETH GECHTER
Unit Publicist.....JOAN EISENBERG
Stills.....RON BATZDORFF

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THE PRODUCERS WISH TO ACKNOWLEDGE THEIR DEBT TO
SIR ALFRED HITCHCOCK

Running Time: 113 Minutes

MPAA Rating: R

* * *

UNIVERSAL NEWS
PRESS DEPARTMENT

April 8, 1983

"PSYCHO II"

(Production Notes)

The old, gothic Victorian house stands idle and dusty atop a hill. Below, a broken neon sign flashes on, announcing vacancies in a run-down motel.

After 22 years, Norman Bates is back home.

In "Psycho II," the Universal-Oak Pictures' sequel to Alfred Hitchcock's classic 1960 gothic thriller, Norman has spruced up the old Bates Motel in anticipation of new customers. The location is still the same: in the shadow of that infamous house where young Norman committed some rather heinous crimes 22 years ago. But that's all in the past. Norman has been declared legally restored to sanity by the court and has returned to society, a rehabilitated man.

Room reservations are being taken.

Anthony Perkins stars in "Psycho II," along with Vera Miles, reprising their roles from the original motion picture, with Meg Tilly and Robert Loggia co-starring as new characters. Australian filmmaker Richard Franklin directed his first American film from an original screenplay by Tom Holland. A Bernard Schwartz Production, Hilton Green produced, and Bernard Schwartz served as the executive producer.

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UNIVERSAL STUDIOS

(more)

THE BACKGROUND

The concept for a sequel to "Psycho" began when Universal Pictures and Oak Media Development Corporation entered into a four-film co-production venture in early 1982. Veteran motion picture and television executive Bernard Schwartz would serve as executive producer on the four projects. Of the several project ideas discussed, the title "Psycho II" received the most favorable reaction and was given the green light as the first film to be produced by this partnership.

"The idea of 'Psycho II' appealed to me," says Bernard Schwartz. "It had a tremendous awareness; it was a classic, and it had a theme that interested me (the question of releasing the criminally insane from institutions) which was the basis to trigger a legitimate sequel to 'Psycho.'"

Hilton Green was then chosen as the producer of "Psycho II." His background as Alfred Hitchcock's first assistant director on the original "Psycho" and on the Alfred Hitchcock Presents television series and as the production manager on "Marnie," proved to be an invaluable asset to the making of the sequel.

Both Schwartz and Green agreed that Richard Franklin would be the perfect candidate to direct "Psycho II" because of his expertise in handling thrillers of the Hitchcock genre and his tremendous respect for Hitchcock's works. Completing the team, screenwriter Tom Holland was chosen to write the original script.

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"I think Tom's script is rather unique and will surprise a lot of people," remarks Green. "'Psycho' had its own tremendous twists of plot, so the question remained, 'how do you do it again?' I think we have an excellent story that can rest on its own laurels and doesn't have to lean on its predecessor. When he read the script, Anthony Perkins was convinced that he should reprise the role of Norman Bates. Adding Vera Miles rounded out all the elements we needed for a good start."

One of the most important elements for director Franklin was to capture the same tone and mood of "Psycho." The original was "part horror film, part gothic melodrama and part black comedy all mixed together," comments Franklin. "'Psycho II' continues in the same genre. It is a psychological thriller that works on one level as a fairly complex puzzle to be unraveled, while keeping us emotionally invovled on another level.

"I've tried to remember the 'Psycho' I saw in 1960, when I sneaked into a theatre five times as a 12-year-old. I thought Janet Leigh in her bra was the most decadent adult thing I'd ever seen. Hitchcock was most disapproving of her. She had stepped outside the bounds of the law and what was considered right and became a victim of the forces of chaos, as in Greek tragedy. I think we've taken the same things and worked with them in 'Psycho II.'"

Casting Anthony Perkins as Norman Bates was a key element necessary to the success of "Psycho II." "For years I'd resisted the whole idea of 'Psycho' exposure," comments Perkins. "I felt 'Psycho' had been sufficient in itself. It was a well-

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constructed story. It never occurred to me there would be more juice in those characters. When I received Tom Holland's script I liked it very much. It is a well-crafted narrative which is a logical extension of the first story. It is really Norman's story.

"I don't think I've ever played anyone quite like him," Perkins continues. "Of course, Norman has changed after 22 years in an institution. He's more educated about himself now and has the knowledge that he has the potential of being dangerous. He is also very trusting and generous of spirit. He's a likeable guy with some very winning qualities. I think the audience will feel compassion for him."

Vera Miles shares Perkins' enthusiasm for the project. She had also seen several other scripts over the years which she felt did not capture the flavor of the original. "When I read this one," she says, "I thought it was quite good. For years movies have been trying not to duplicate 'Psycho,' but to out-ugly and out-terror it. What is unique about this film is that it's been kept in the genre of Hitchcock, which is always tasteful. It puts terror in the mind of the audience, not in the eye of the viewer."

THE PRODUCTION

When Alfred Hitchcock made "Psycho" in 1960, he did it as an experiment in the sense that he wanted to prove to Hollywood and to himself that he didn't necessarily have to spend

a lot of money to make a great movie. He used his television crew and shot it on a very low budget and a short schedule in black and white.

Producer Hilton Green felt very strongly that a major studio could make a quality low budget movie today. "I don't like the words 'low budget,' comments Green, "but I think the key to it is no waste; put everything on the screen. If the movie is designed carefully and plotted out, there is no reason, with the cooperation of the director, that you can't achieve quality without a lot of money.

"This particular project leant itself to that because it was a studio picture," he continues. "There weren't a lot of exotic locations; it wasn't a tremendous cast. Basically the house is one of the stars of the piece and we were fortunate to have part of it already here on the lot at Universal."

It was essential to the authenticity of "Psycho II" to use the original house from "Psycho" -- the brooding, Victorian gothic mansion on the hill which has become one of the most famous images in film history. "The house is as important as Norman," says Franklin. "It is a time capsule. It represents all the values of his past, his mother and society. It's 22 years later, but Norman and the house haven't changed very much. They are both time capsules."

When Universal Studios' back lot was redesigned, the "Psycho" house was moved from its original location. Green and Franklin found another site on the lot that best duplicated the original location. Production designer John Corso ("Coal

Miner's Daughter," "Xanadu") had the hill graded and moved the house to it's new site, where he aged it 22 years. Using photographs from the original film, Corso reconstructed the Bates Motel below the house. The steps up to the house were cast from a mold for the stone pattern and constructed in the proper perspective to the motel below.

The Bates Motel was built from scratch, using photographs and some old blueprints. Only 40 feet of the front side of the motel was filmed. The rest of it and the flashing neon sign were done optically with matte artistry. These special visual effects were designed by Academy Award-winner Albert Whitlock, who has dozens of Hitchcock films to his credits.

Set decorator Jennifer Polito was faced with finding props and set dressings to match those seen in the house and the motel in the original film. The only clues she had at her disposal were the film itself and a book of frame-by-frame stills, both, of course, in black and white. Many times she had to rely on wall shadows to recreate the items on these sets. Producer Green helped to verify their accuracy from his memory of the original sets.

She visited all the rental houses in Los Angeles with her photographs. Her persistence paid off: she found many of the original pieces, including two Tiffany lamps, the stuffed owl and raven, the brass hands seen in "mother's" room, the bedroom fireplace, the old Victorian bed and armoire, and even the 40-foot-long threadbare runner for the stairs.

The new sets, all of which were constructed on stages at Universal Studios, consist of a courtroom, a sheriff's office,

a diner, and a hotel bar and lobby.

To achieve the tone and mood that Franklin knew were essential for this psychological thriller, he opted for the German Expressionist cinematic style, a form which had influenced Hitchcock also.

In pre-production Franklin and cinematographer Dean Cundey ("The Thing," "Escape From New York," "Halloween") screened several legendary films which employed the German Expressionist style of exaggerated sets and deep shadow areas. They also went through some of Hitchcock's films, particularly "The Lodger," his 1926 film about Jack the Ripper which is probably the closest film to "Psycho" that he ever made.

"Because 'Psycho' had built up a legend about itself, we had to create a sequel which measures up as much to the legend in terms of look as to the actual film itself," remarks Cundey. "Part of this meant creating the sensation for the audience that they are seeing a continuation of the first film in terms of style and mood. In doing that, Richard went back to the original film quite a bit to find particular shots that will strike a note in the mind of the audience so that they remember the same feeling from a particular scene or a particular shot and then carry it on past that into the new film.

"We referred a lot to frame blow-ups and the original film for the mood and feeling of certain sequences, as well as for set dressings," says Cundey. "To some extent we've duplicated the feeling of some of the sequences, doing the same camera moves in the same sets and moving the actors in the same way."

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Cundey had the opportunity of utilizing a Louma crane, which is a relatively new technological advance in camera systems, on a special shot that Franklin wanted. As Cundey describes it, the Louma crane "has a camera which is mounted on the end of a boom or pole that can be anywhere from 12 to 24 feet long. This camera has a TV monitor and is manipulated by the operator who watches the camera through a TV system. As such, you are only limited by where you can poke the end of the pole that has the camera on it."

The Louma crane was used for a high shot outside the "Psycho" house. It was lifted over 40 feet in the air to shoot through the little round window at the top of the house and then maneuvered all the way down to ground level, in one move, after creeping along the roof line.

The film was shot in stark, high contrast color to give it the texture of the original movie's black-and-white look. Cundey's style of lighting creates areas where danger could be lurking to elevate the suspense level for the audience. He used Kodak's new 5293 High Speed Negative film to create high contrast at low levels of light.

Involving the audience emotionally was a major concern of Hitchcock, and it is to Richard Franklin also.

"I've used the camera, the soundtrack, the score, and the performances," he says, "to involve the audience on a psychological roller coaster."

THE CAST

In "Psycho II" ANTHONY PERKINS stars as Norman Bates, re-creating the role he made famous 22 years ago in the original "Psycho."

Throughout his long acting career Perkins has had the opportunity to display his versatility in hundreds of distinct roles in films, television and the theatre.

While he was attending Rollins College in Florida, in 1953, Perkins travelled to Hollywood to audition for his first movie, "The Actress." He made an impressive film debut working with Jean Simmons and Spencer Tracy.

After the film, he transferred to Columbia University in New York, where he majored in history. He was soon signed by Elia Kazan to portray the young boy in the Broadway production of Tea And Sympathy. At the cost of his college degree, he performed in the play on Broadway and on tour for more than a year.

He was again called to Hollywood to star as Gary Cooper's son in William Wyler's "Friendly Persuasion." His other early films include "Fear Strikes OUt," Eugene O'Neill's "Desire Under The Elms," "Green Mansions," Thornton Wilder's "The Matchmaker," "Tall Story," (co-starring Jane Fonda in her first movie), and "On The Beach."

In 1960, he starred in Alfred Hitchcock's "Psycho" in the role that brought him international attention. The next year he starred with Ingrid Bergman in "Goodbye, Again," for which he won the Cannes International Film Festival best actor award.

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Other films include "Phaedra," "Pretty Poison," "Catch-22," "Play It As It Lays," "Murder On The Orient Express," "The Black Hole," "ffolkes," "Mahagony" and "Remember My Name," (in which he starred with his wife Berry Berenson).

On television he starred in the movie, "Les Miserables," and also appeared with Mary Tyler Moore in the critically acclaimed "First You Cry."

His Broadway appearances have included starring roles in the Frank Loessor musical Greenwillow; Look Homeward Angel; Steambath (which he also directed); Equus, as the doctor, and most recently, Romantic Comedy.

Perkins also collaborated with Stephen Sondheim on the screenplay for the complex mystery film, "The Last Of Sheila."

VERA MILES stars as Lila in "Psycho II," reprising her role from the original motion picture.

While she was in high school Miles entered a beauty contest which led to her appearance in the Miss America Pageant, where she was third runner-up. She took her $2500 prize and her screen contract award and travelled to Hollywood.

Miles considers her ingenue lead in "For Men Only," in 1952, to be her real acting debut. Other films included "The Charge At Feather River," "Tarzan's Hidden Jungle," "Wichita," and "23 Paces To Baker Street."

Concurrently she appeared in scores of live television dramas like Studio One, Hallmark Hall Of Fame, Lux Theatre and Playhouse 90.

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In 1956, she worked with John Ford for the first time in perhaps her favorite film, "The Searchers," co-starring with John Wayne.

Under personal contract to Alfred Hitchcock for six years, Miles starred in "The Wrong Man," with Henry Fonda, and in "Psycho," with Anthony Perkins and Janet Leigh. She did the pilot of the Alfred Hitchcock television series and starred in four television movies for the director, including "Incident At A Corner."

In 1962, she starred in another John Ford film, the classic western, "The Man Who Shot Liberty Valance," with John Wayne and James Stewart. Some of her other films include "Beau James," "The F.B.I. Story," "Follow Me Boys," "Hellfighters" and "The Wild Country."

She has appeared in television series such as Magunum, P.I., Columbo, Mission Impossible, Gunsmoke and many more.

On stage, Miles has starred on tour in 40 Carats, Same Time Next Year, Finishing Touches, The Turn Of The Worm and The Gingerbread Lady.

MEG TILLY portrays the role of Mary in "Psycho II." Tilly was born in California and raised in Victoria, British Columbia. In high school she began dancing and acting in community plays. She and her sister Jenny also sang in the Royal Conservatory Choir, which enabled them to travel and perform in such distinguished places as Westminster Abbey.

After graduation from high school, she moved to New York City to pursue a dancing career. She won a scholarship to

a dance school and continued until a clumsy partner accidentally dropped her on her back and cut short her dancing ambitions. She gravitated towards acting at this time.

Ironically, her first acting assignment was as a dancer in "Fame," although her few lines wound up on the cutting room floor.

In 1981, she was cast in the role of Jamie Collins, a feisty Oklahoma tomboy in Walt Disney Studios' "Tex." Following this, she appeared in an episode of TV's hit series, Hill Street Blues and an After School Special entitled "The Trouble With Grandpa." She then had the lead in the feature film "One Dark Night."

Tilly is currently in Europe co-starring in the film version of Amadeus, directed by Milos Foreman.

ROBERT LOGGIA co-stars as Dr. Bill Raymond, the psychiatrist who has been treating Norman Bates, in "Psycho II."

His first break in the theatre was a starring role in The Man With The Golden Arm, in 1955, at the Cherry Lane Theatre. On Broadway he then starred in half the run of Lillian Hellman's Toys In The Attic, succeeding Jason Robards. He starred in the Actors Studio production of Three Sisters, and has been a member of that group since 1955.

Off-Broadway Loggia produced and appeared in Passing Through From Exotic Places. He co-starred in Joseph Papp's production of Wedding Band, and in David Rabe's In The Boom Boom Room, the production which heralded the opening of Lincoln Center in New York City.

His television appearances have included guest starring roles on all the networks and two of his own series: T.H.E. Cat and Walt Disney's The Nine Lives Of Elfego Baca.

On PBS television, Loggia was in the BBC production of "The Chicago Conspiracy Trial" and also in "The Trial Of Inez Garcia." He co-starred with Ingrid Bergman in the television movie, "A Woman Called Golda," portraying Egyptian President Anwar Sadat.

Loggia's feature film credits include "Somebody Up There Likes Me," "Che," "First Love," "The Revenge Of The Pink Panther," "S.O.B.," "Trail Of The Pink Panther," "Curse Of The Pink Panther" and "An Officer And A Gentleman."

As a director Loggia has helmed episodes of Quincy, Magnum, P.I. and Hart To Hart.

THE FILMMAKERS

Director RICHARD FRANKLIN was born in Melbourne, Australia, where he majored in English at Monash University in Melbourne.

His affinity for Alfred Hitchcock films developed when he was 12-years-old and sneaked into a theatre five times to see "Psycho." Because there were no film courses being offered in Australia in the mid-1960s, Franklin transferred to the U.S.C. Film School in 1967.

While at U.S.C. Franklin arranged a three-week retrospective of the films of Alfred Hitchcock and, through this, had his first meeting with his idol, while sharing a stage during a seminar discussion of his films.

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Returning to Australia in 1969, Franklin was an assistant director on a television series called Homicide, and later directed 20 episodes. During this time he also made underground films on weekends.

In 1974, Franklin made his first feature, "The True Story Of Eskimo Nell." This was followed by "Patrick," his multi-award-winning thriller. "Patrick" won awards at film festivals in Sitges, Spain; Avoriaz, France, and the United States, and was selected for screening at the 1979 Los Angeles Filmex.

In 1979, Franklin joined his friend and former U.S.C. classmate, Randal Kleiser, as co-producer of the box-office hit, "The Blue Lagoon." Its success helped him finance his next feature, "Road Games," an Australian-American production starring Stacy Keach and Jamie Lee Curtis.

"Psycho II" is Franklin's American directorial debut.

HILTON GREEN spent 25 years working in various production capacities at MCA/Universal before producing "Psycho II," his first film. During most of that time, Green worked as Alfred Hitchcock's first assistant director on the Alfred Hitchcock Presents television series and as the first assistant director of the original "Psycho" and the production manager of "Marnie."

Green entered the Directors Guild as a second assistant director in 1954. His first job was as the second A.D. of Walt Disney's television series, Davy Crockett. He was then hired as the staff second A.D. of William Wyler's "The Desperate Hours," with Humphrey Bogart.

After working as a first assistant director on hundreds of television shows in the 1950s, Green began an association with Hitchcock in 1957 which lasted until Hitchcock's death in 1980.

From 1968 to 1979, Green was assistant production manager for Universal's feature production office. He then became vice president and executive in charge of production for the company from 1980 to 1981, when he was assigned to produce "Psycho II."

During those years Green supervised the production of features such as "Airport," "Play Misty For Me," "The Beguiled," "American Graffiti," "Sugarland Express," "The Sting," "Earthquake," "Jaws," "The Hindenburg," "Family Plot," and many more.

TOM HOLLAND wrote the original screenplay of "Psycho II." A native of Highland, New York, Holland began writing when he was in high school. He was also an aspiring actor, and apprenticed in acting and playwriting at the Bucks County Playhouse in Pennsylvania. At the age of 16, he was doing commercials in New York.

After attending Northwestern University Film School in Evanston, Illinois, for a year, he returned to New York in 1964 to pursue his acting career. He quickly landed the lead role in the soap opera, A Time For Us. During the next few years Holland commuted between New York and Hollywood working in television shows such as Chrysler Theatre, The Young Lawyers, Medical Center and Mod Squad.

In 1970, Holland quit acting and entered UCLA as a political science major, graduating Phi Beta Kappa with a BA degree.

He then went on to UCLA Law School and received a law degree, passing the California bar exam in 1975.

While completing law school Holland returned to writing and wrote his first full script, "The View From 30," with his friend, screenwriter Henry Farrell. From then on, he continued writing and had his third script, "Trixie," optioned by producer Dick Berg.

In 1979, Berg hired Holland to write his first television move "Sweetheart Of Sigma Chi," for ABC. He has since had several screenplays optioned. His films, "The Beast Within" and "Class of '84," starring Perry King and Roddy McDowell, were released in 1982.

Executive producer BERNARD SCHWARTZ was instrumental in bringing together Universal and Oak Media Development Corporation for the four-film co-production venture, with "Psycho II" as the first project.

Schwartz was brought to Hollywood to watch over Howard Hughes's movie interests. He teamed with show business attorney Gregson Bautzer to package movie deals for many of Hollywood's best-known personalities.

One of his duties was to recut a number of silent screen star Buster Keaton's greatest movies into documentary anthologies titled "The Golden Age Of Comedy," "When Comedy Was King," "Days Of Thrills And Laughter," and more. He made the popular television series One Step Beyond followed by The Wackiest Ship In The Army and the "Miss Teen International" TV specials.

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As president of Joseph M. Schenck Enterprises he presided over the production of several successful feature films, including "Journey To The Center Of The Earth," "Eye Of The Cat," "Cold Wind In August," "The Shuttered Room" and "Trackdown."

In 1980, Schwartz produced his first feature, "Coal Miner's Daughter," starring Sissy Spacek. The film received seven Academy Award nominations, the best actress Oscar for Sissy Spacek and the Golden Globe award for best picture.

Schwartz served as the executive producer of "Road Games," which was directed by Richard Franklin.

Cinematographer DEAN CUNDEY is a native of Los Angeles. He attended California State College, Los Angeles, where he studied architecture and graphic design, with intentions of a career as an art director in film. He went to UCLA Film School, where he switched his major to cinematography and studied with James Wong Howe.

Cundey worked at a variety of film jobs gaining experience in the business before he shot his first film, "Brother On The Run." This was followed by "Where The Red Fern Grows," starring James Whitmore; "Rock 'N' Roll High School;" "Roller Boogie" and several others.

He then photographed six thrillers for director John Carpenter: "Halloween," "The Fog," "Escape From New York" and "The Thing." He was also cinematographer on "Halloween II" and "Halloween III."

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UNIVERSAL NEWS
PRESS DEPARTMENT

April 8, 1983

ANTHONY PERKINS

"PSYCHO II"

In "Psycho II," Anthony Perkins recreates the role he made famous 22 years ago in Alfred Hitchcock's "Psycho." Starring again as Norman Bates in the Universal Pictures' sequel to the classic 1960 gothic thriller, Perkins brings new insights and maturity to one of the most original characters in film.

"I liked this script very much," comments Perkins. "It's a very good part. I don't think I've ever played anyone quite like him. Of course, Norman has changed after 22 years in an institution. He's more educated about himself now and has the knowledge that he has the potential of being dangerous. This is Norman's story. He is very trusting and generous of spirit. He's a likeable guy with some very winning qualities. I think the audience will feel compassion for him."

Throughout his long acting career Perkins has had the opportunity to display his versatility in hundreds of roles in films, television and the theatre.

Born in New York City on April 4, Perkins inherited his acting talent from his father, Osgood Perkins, a distinguished stage and screen actor who did not live to see his son carry his professional tradition and reputation into another generation.

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UNIVERSAL STUDIOS

Perkins's mother, Janet Rane, was a performer in the American Theatre Wing's stage door canteens during World War II. The family lived in New York until Tony was 12, at which time they moved to Massachusetts.

He excelled at soccer, tennis and basketball; outside of sports, his sole interests were literature and drama. At the age of 13, he began spending summers and vacations acting in stock companies. Perkins later moved to Florida, where he attended Rollins College, majoring in history.

In 1953, when he was 21, he read that MGM was making a film called "The Actress," in which he had already played the juvenile lead in summer stock. Figuring this gave him an advantage over other contenders, he hitchhiked his way to Hollywood, where he got a screen test opposite Jean Simmons, the young British girl testing for the title role. He heard nothing and returned to college in Florida, where six months later, he received a note asking him to report to Hollywood for wardrobe tests. Perkins made an impressive film debut, working with Simmons and Spencer Tracy, under the direction of George Cukor.

After the film, Perkins transferred from Rollins to Columbia University in New York, again majoring in history, until he was signed by Elia Kazan for the young boy in the Broadway production of Tea And Sympathy. At the cost of his college degree, he performed in the play on Broadway and on tour for more than a year.

He was again called to Hollywood to star as Gary Cooper's son in William Wyler's "Friendly Persuasion." Among his other

early films were "Fear Strikes Out," Eugene O'Neill's "Desire Under The Elms," "Green Mansions," Thornton Wilder's "The Matchmaker," "Tall Story (co-starring Jane Fonda in her first movie) and "On The Beach.

In 1960, he starred in Alfred Hitchcock's "Psycho" in the role that brought him international attention -- Norman Bates.

"'Psycho' was a very happy experience for all of us; Hitch made it such a pleasure," he says. "He kept saying 'Now, Tony, don't worry. It's only a movie.'"

In the scene where Perkins's character stabs Janet Leigh to death in the shower, he points out, not once does the knife touch a body, but the footage has kept movie fans on the edge of suspense for years anyway.

"It is actually a very chaste scene," remarks Perkins. "There is no violence in that scene, it's all implied. It's all good angles and clever music and very artful intercutting. It's very discreet and I think that's one of the reasons it's been a famous and successful scene; it doesn't grab the audience and shake it by the throat. All the violence in it is really more what one brings to it as an audience, rather than what is actually on the screen."

Perkins was not present when the shower scene was shot. "I was in New York rehearsing a Broadway play, but I've taken the rap for that one for over 20 years," he laughs. "When I first saw the scene it gave me the same chills it gave everybody else."

Following "Psycho," Perkins began a period of European filmmaking. The next year he starred with Ingrid Bergman in

"Goodbye, Again," for which he won the Cannes International Film Festival best actor award.

Other films include "Phaedra," "Pretty Poison," "Catch-22," "The Life And Times Of Judge Roy Bean," "Play It As It Lays," "Murder On The Orient Express," "The Black Hole," 'ffolkes," "Mahogony," "Remember My Name," (in which he starred with his wife, Berry Berenson) and "Double Negative."

On television he starred in the movie special, "Les Miserables" and also appeared with Mary Tyler Moore in the critically acclaimed "First You Cry."

His Broadway appearances have included starring roles in the Frank Loesser musical Greenwillow; Look Homeward Angel; Steambath (which he also directed); Equus, as the doctor, and most recently, Romantic Comedy.

Perkins also collaborated with Stephen Sondheim on the screenplay for the complex suspense film, "The Last Of Sheila."

Over the years Perkins has encountered fans everywhere who recall their memories of viewing "Psycho." "People smile when relating their 'Psycho' stories," he says. "Audiences delighted in being 'taken in' by this gothic story. They were enchanted by Hitchcock's humor and fine touch. I think people who liked 'Psycho' will like 'Psycho II' also. It has all the ingredients, but it has a story which is original. It also treats the audience well; it's discreet and it's fair.

"(Director) Richard Franklin is remarkably similar to Hitchcock," continues Perkins. "He has studied Hitchcock very closely, so perhaps that similarity is a learned one and an

educated one, but the things you can't learn, the humor, for instance, that I know will be in this film, is the same kind of humor that was in 'Psycho.' You can't be scared for an hour and a half steady; you have to have some relief with some laughs. I think that's been captured in this picture the same way it was in the original.

"I think Hitchcock would have enjoyed spending a day on the 'Psycho II' set standing in the background watching Franklin direct. He would have approved of Richard's on-set demeanor, efficiency and humor. Richard brings to it a youthfulness and dignity that Hitchcock always brought to his films. There is a good spirit to this film, and I've enjoyed it."

Anthony Perkins stars in "Psycho II," also starring Vera Miles, Meg Tilly and Robert Loggia. A Universal-Oak Picture of a Bernard Schwartz Production, it was directed by Richard Franklin, produced by Hilton Green and written by Tom Holland. Bernard Schwartz was the executive producer.

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MEG TILLY

"PSYCHO II"

Meg Tilly stars as Mary in "Psycho II," the Universal Pictures' sequel to Alfred Hitchcock's classic gothic thriller, "Psycho." The young actress plays opposite veterans Anthony Perkins and Vera Miles.

Tilly was born in California and raised in Victoria, British Columbia. Her parents didn't allow a television set in the house, so she and her two sisters and three brothers amused themselves by writing, acting and singing in family productions.

In high school she began dancing and acting in community plays. She and her sister Jenny also sang in the Royal Conservatory Choir which enabled them to travel and perform in such distinguished places as Westminster Abbey.

After graduation from high school at the age of 16, Tilly moved to New York City to pursue a dancing career. Although she says she was initially intimidated by the city, she quickly learned her way around, ascertained the best dance schools in the city, and even won a scholarship to one.

When her dancing ambitions were cut short by a clumsy partner who accidentally dropped her on her back, Tilly gravitated naturally towards acting. Ironically, her first acting

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assignment was as a dancer in "Fame" in 1980, although her few lines wound up on the cutting room floor.

After securing an agent she was sent out on several interviews for TV pilots and films. She kept getting close but with no real credits behind her she remained a longshot.

She was therefore surprised and elated when she was called to Walt Disney Studios to test for the role of Jamie Collins, a feisty 15-year-old Oklahoma tomboy, in "Tex." The director and casting people had been trying to cast that part for more than two months with little luck.

When she entered the room during the last half-hour of the last day of auditions, it was instantaneous and unanimous that she was right for the part.

Following "Tex," Tilly appeared in an episode of Hill Street Blues, an After School Special entitled The Trouble With Grandpa and had the lead role in the feature film "One Dark Night."

"All of the characters I've played have been very different," she says. "Mary is the most complex of all. She was a real challenge because of the many interwoven pieces of her personality that interplay and shadow her character."

Tilly's approach to acting is to try to understand the character and figure out why they say the things they do. "When you start working on a role," elaborates Meg, "you take out little pieces of yourself and expand on it until you are like her. Everybody has different parts within them, including some they don't want to admit."

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Tilly is currently in Europe co-starring in the film version of Amadeus, directed by Milos Foreman.

Anthony Perkins stars in "Psycho II," also starring Vera Miles, Meg Tilly and Robert Loggia. A Universal-Oak Picture of a Bernard Schwartz Production, it was directed by Richard Franklin, produced by Hilton Green and written by Tom Holland. Bernard Schwartz was the executive producer.

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VERA MILES

"PSYCHO II"

Vera Miles stars as Lila Loomis in Universal Pictures' "Psycho II," the sequel to Alfred Hitchcock's classic gothic thriller, "Psycho." Miles starred in the original film as the worried sister of Janet Leigh, and in "Psycho II" reprises her role 22 years later. Lila is disturbed by the legal system that releases Norman Bates (Anthony Perkins) from a mental institution and declares him to be "restored to sanity."

It was Tom Holland's script for "Psycho II" that convinced Miles to star in the sequel. "I had seen several scripts on a sequel to 'Psycho' before," she remarks, "but when I read this one, I thought it was quite good. When Tony said he would do it, it made it a legitimate 'Psycho II.' With Hilton (Green) as the producer, it was like coming home. The timing was right." (Green had been the first assistant director on "Psycho.")

Vera Miles was born in Boise City, Oklahoma, and schooled in Pratt, Kansas. She was raised in a very strict family. "When I was young, there was no card-playing allowed, no dancing, no music, no anything!" she recalls. When she was attending high school, she entered a beauty contest which eventually led to her being chosen Miss Wichita, then Miss Kansas, and finally

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to her appearance in the Miss America Pageant in Atlantic City, where she was third runner-up. She took her $2500 prize and her screen contract award and travelled to Hollywood.

"I had always wanted to be a teacher," she remarks. "I had no delusions about that contract; I just wanted to come out to the West Coast where I could attend a good university and get my teaching credentials. The glamour and the mystique of being a star never took me in." She accepted a contract from RKO Studios.

After her arrival in Hollywood, Miles completed six months under contract to RKO, with only a small role in her debut motion picture, "Two Tickets To Broadway," to show for it. Then came six months at 20th Century-Fox, where she didn't work at all, but instead pursued her degree in education at UCLA.

Miles considers her ingenue lead in "For Men Only" in 1952, to be her real acting debut, for which she was personally chosen by Paul Henreid. Other roles followed in such films as "The Charge At Feather River," "Tarzan's Hidden Jungle," "Wichita," and "23 Paces To Baker Street."

Concurrently, she appeared in scores of live television dramas on programs like Studio One, Hallmark Hall Of Fame, Lux Theatre and Playhouse 90.

Her attitude toward acting began to change during the 1956 production of "The Searchers," perhaps her favorite film, in which she co-starred with John Wayne. "It was the first time that I'd worked with anyone so intensely interested in and so serious about filmmaking," she says of director John Ford.

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"His passion inspired and even intrigued me; and I began to understand what it was that happened up on the screen."

From that time forward, she stopped regarding her career as temporary employment; acting became a challenging, creative force in her life.

Under personal contract to Alfred Hitchcock for six years, Miles starred in "The Wrong Man," with Henry Fonda, and in "Psycho," with Anthony Perkins (her current co-star in "Psycho II") and Janet Leigh. She did the pilot of the Alfred Hitchcock Presents television series and starred in four television movies for the director, including "Incident At A Corner."

In 1962, she starred in another John Ford film, the classic western, "The Man Who Shot Liberty Valance," with John Wayne and James Stewart. Some of her other film credits include "Beau James," "The F.B.I. Story," "Follow Me, Boys," "Hellfighters" and "The Wild Country."

On television, Miles has established herself as "pilot insurance," based on the fact that 10 of the 12 pilots on which she has guest-starred became successful series. However, she has never settled for a series of her own, preferring to remain free to choose a variety of projects for herself. Among her television appearances are such series as Magnum, P.I., Columbo, Mission: Impossible, Gunsmoke, Bonanza and The Name Of The Game. She has also starred in the TV movies, "An American Tragedy" and "Baffled."

Several years ago Miles made her stage debut in 40 Carats, and has since toured in productions including Same Time, Next

Year, Finishing Touches and the world premiere of George Tibble's play, The Turn Of The Worm. Most recently she starred in Neil Simon's The Gingerbread Lady on tour. "Once you've done theatre," she comments, "you can't be wiped out by anything! With theatre under my belt, nothing unnerves me now."

The experience of returning to the "Psycho" sets was very eerie for Miles. "It was kind of weird to be back in the 'Psycho' house after all these years and back on the sets that they have duplicated so much. It gave me a little deja vu occasionally, and I found myself expecting Hitch to round the corner."

She found director Richard Franklin to be quite similar to Hitchcock on the set of "Psycho II." "Richard has been a student of Hitchcock for many years," remarks Miles. "And that doesn't mean he copies Hitchcock. He doesn't. But his style of setting up shots and his low key direction, his calm and gentleness, are very similar to Hitchcock's.

"I think Richard has been very, very careful with the flavor of this movie. What is unique about it as opposed to the current rash of horror movies, is that it is not trying to out-blood and gore. He's kept it in the genre of Hitchcock which is always tasteful. It didn't matter if he scared you senseless; it was always done with taste, and Richard did that."

Anthony Perkins stars in "Psycho II," also starring Vera Miles, Meg Tilly and Robert Loggia. A Universal-Oak Picture of a Bernard Schwartz Production, it was directed by Richard Franklin, produced by Hilton Green and written by Tom Holland. Bernard Schwartz was the executive producer.

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ROBERT LOGGIA

"PSYCHO II"

Robert Loggia portrays Dr. Bill Raymond, the psychiatrist who has been treating Norman Bates, (Anthony Perkins) in Universal Pictures' "Psycho II," the sequel to Alfred Hitchcock's classic gothic thriller, "Psycho."

A native New Yorker, Loggia attended the University of Missouri, graduating with a Bachelor of Journalism degree in 1951. After serving in the Army during the Korean War, he returned to New York to pursue an acting career and studied with Stella Adler.

His first break in the theatre was a starring role as Frankie Machine in The Man With The Golden Arm in 1955, at the Cherry Lane Theatre. On Broadway, he then starred in half the run of Lillian Hellman's Toys In The Attic, succeeding Jason Robards. He played Solyony in the Actors Studio production of Three Sisters, and has been a member of that celebrated group since 1955.

Off-Broadway Loggia produced and appeared in Passing Through From Exotic Places. He co-starred with Ruby Dee in Joseph Papp's production of Wedding Band. He then co-starred

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with Madeline Kahn in David Rabe's In The Boom Boom Room, which heralded the opening of Lincoln Center in New York City.

Much of his activity for the past 30 years has been in Hollywood films and television. His television appearances have included guest-starring roles on all the networks and two of his own series: T.H.E. Cat and Walt Disney's The Nine Lives Of Elfego Baca.

His work in the New York arena includes the "live" television days of Studio One nd Robert Montgomery Presents, and praised performances in the Play Of The Week productions of "Miss Julie" and "Legends Of Lovers." Recent appearances on P.B.S. television include portraying Leonard Weinglass in the BBC production of The Chicago Conspiracy Trial and as San Francisco attorney Charles Garry in The Trial Of Inez Garcia.

In the spring of 1982, Loggia starred with Ingrid Bergman in the television movie special, "A Woman Called Golda," portraying late Egyptian President Anwar Sadat. He recently completed an upcoming episode of Tales Of The Unexpected, co-starring with Tommy Smothers.

His feature film credits include "Somebody Up There Likes Me," "The Greatest Story Ever Told," "Che," "First Love," "The Revenge Of The Pink Panther," "Twinkle, Twinkle, Killer Kane," "S.O.B.," "Trail Of The Pink Panther," "Curse Of The Pink Panther" and "An Officer And A Gentleman."

Most recently Loggia joined the ranks of the Directors Guild by guiding Jack Klugman through an episode of Quincy, for which he received a nomination by the N.A.A.C.P. as Director

of the Year (1980). After co-starring as an actor in the pilot of Magnum, P.I., he directed two of that series' initial episodes. He has also directed an episode of Hart To Hart.

Anthony Perkins stars in "Psycho II," also starring Vera Miles, Meg Tilly and Robert Loggia. A Universal-Oak Picture of a Bernard Schwartz Production, it was directed by Richard Franklin, produced by Hilton Green and written by Tom Holland. Bernard Schwartz was the executive producer.

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RICHARD FRANKLIN

"PSYCHO II"

Australian filmmaker Richard Franklin makes his American directorial debut with "Psycho II," the Universal Pictures' sequel to Alfred Hitchcock's classic 1960 gothic thriller, "Psycho." Franklin channeled his knowledge of Hitchcock's art into realizing the unique tone piece.

"'Psycho' has a mood and a feeling that no other movie has had," comments Franklin. "It is part horror film, part gothic melodrama and part black comedy all mixed together. 'Psycho II' continues in the same genre. It is a psychological thriller that works on one level as a fairly complex puzzle to be unraveled, while keeping us emotionally involved on another level."

Franklin's affinity for the Hitchcock genre of film began when he was 12-years-old and sneaked into an Australian movie theatre five times to see "Psycho." "In 'Psycho II,'" he says, "I've tried to capture the mood and tone I felt then for the audience today."

Franklin was born in Melbourne, Australia, and attended school there. When he was 10-years-old, he got his first 8mm movie camera and began making movies at every spare moment.

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He began studying at Melbourne's Monash University, seeking an Arts degree in the mid-1960s. While in school he had a part-time job as an assistant cameraman with a television commercial company.

Since there were no film courses being offered in Australia at that time, Franklin decided to try to enroll in an American film school. He was accepted by USC and transferred in 1967.

While at USC, Franklin arranged a three-week retrospective of the films of Alfred Hitchcock and through this, had his first meeting with Hitchcock. "I had to write a letter to Hitchcock's office asking permission to screen 'Rope,'" recalls Franklin. "One morning I was called to the Dean's office to take a phone call. The voice on the other end of the line was unmistakable. He said, 'Good morning, Mr. Franklin.' I was just a 19-year-old kid and was terrified. But I must have had a bit of courage because I said, 'We'd love you to come down and talk to the students.' He agreed and I shared a stage with my idol, chairing the discussion of his films." Afterwards Franklin was invited to observe filming on the set of "Topaz."

In 1969, Franklin returned to Australia and was offered a job as an assistant director on a police television series called Homicide. He was quickly asked to direct, and, in a year-and-a-half he did nearly 20 episodes of the show.

During that time Franklin also made 15 short films and documentaries. "They were not avant-garde in subject matter," he says, "but in terms of their cost. They were quite straight narrative films."

The television series consisted of mostly thrillers. "Every one would begin with a murder and end with a car chase," quips Franklin. "I got rather satiated with thrillers then, and when I did my first feature I decided to do a Western comedy."

"The True Story Of Eskimo Nell" was made in 1974. Soon after, he made "Patrick," which is generally regarded as his first major film.

"Patrick," made in 1978, was Franklin's first thriller. He directed, co-produced and co-wrote, with Everett de Rosche, the highly successful film. It garnered several major awards for Franklin, including Grand Prize and best director at the 1978 International Festival of Fantasy and Horror in Sitges, Spain; Grand Prize at the Avoriaz Festival of Science Fiction and Horror Films in Avoriaz, France in 1979; Meritorious Achievement Award and best special effects at the Asian Film Festival in 1978; best foreign film at the Academy of Science Fiction, Fantasy and Horror Films in the United States in 1980; and was selected for screening at the 1979 Los Angeles Filmex.

In 1979, Franklin joined his friend and former USC classmate Randal Kleiser as co-producer of "The Blue Lagoon," which was shot with an Australian crew in Fiji. It was one of the top grossing films of 1980.

The success of "The Blue Lagoon" helped Franklin to gain financing for his next film, "Road Games." He spent 10 weeks

in the Australian desert with American actors Stacy Keach and Jamie Lee Curtis producing and directing the thriller, on which Bernard Schwartz was the executive producer.

When Schwartz completed a deal to executive produce a sequel to "Psycho," he and producer Hilton Green knew that Franklin would be the perfect candidate to direct "Psycho II" because of his expertise in handling thrillers of the Hitchcock genre and his tremendous respect for Hitchcock's works.

Franklin's technical approach to "Psycho II" is the German Expressionist style of exaggerated sets and deep shadow areas similar to the original "Psycho."

"I think that reality has very little bearing on motion pictures," he remarks. "The truth is there only to take poetic license with it. Once you've investigated certain things for accuracy, then what one has to think about is the most emotionally effective way of depicting that. Getting the audience emotionally involved was really Hitchcock's major concern, and the major concern of John Ford, probably my two favorite filmmakers. I've used the camera, the soundtrack, the score, and the performances to try to involve the audience emotionally on a psychological roller coaster ride."

Anthony Perkins stars in "Psycho II," also starring Vera Miles, Meg Tilly and Robert Loggia. A Universal-Oak Picture of a Bernard Schwartz Production, it was directed by Richard Franklin, produced by Hilton Green and written by Tom Holland. Bernard Schwartz was the executive producer.

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TOM HOLLAND

"PSYCHO II"

Screenwriter Tom Holland accepted the unique challenge of writing "Psycho II," the Universal Pictures' sequel to Alfred Hitchcock's classic gothic thriller, "Psycho."

Born in the upstate New York farming community of Highland, Holland aspired to a writing career when he was a teenager. While in high school he began acting in school plays. During his summers, Holland apprenticed in acting at the Bucks County Playhouse in Pennsylvania, where he learned the craft of play-writing.

When he was 16, Holland enrolled in an acting class in New York City and persisted until he was signed by an agent to do commercials. During this time he continued to write for school performances.

After high school he attended Northwestern University Film School for a year before returning to New York and his acting career in 1964. He quickly landed the lead role in the soap opera, A Time For Us. Over the next few years Holland commuted between New York and Hollywood working in a variety of tele-vision shows, including Chrysler Theatre, The Young Lawyers, Medical Center and Mod Squad.

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He moved to Los Angeles permanently in 1967, and continued working as an actor until 1970. Feeling he needed a more stable career, he quit acting and entered UCLA as a political science major, graduating Phi Beta Kappa in a year-and-a-half. He then went on to UCLA Law School and received a law degree and passed the California bar exam in 1975.

Between his first and second year of law school, Holland wrote his first full script with the help of his friend Henry Farrell (the screenwriter of "Whatever Happened To Baby Jane," among others). He enjoyed writing so much that he quickly wrote two more scripts.

His romantic comedy, "Trixie," was optioned by Dick Berg of Stonehenge Productions. Berg then hired Holland to write his first television movie "Sweetheart Of Sigma Chi," starring Morgan Fairchild.

With writer Stewart Stearn (whose credits include "Rachel, Rachel" and "Sybil"), Holland optioned screenplays to several producers.

"Border Crossing" was read by producer Harvey Bernhard, who hired Holland to write the story and screenplay of the thriller, "The Beast Within." "Class of '84" followed, starring Perry King and Roddy McDowell.

Early in 1982, Holland's works came to the attention of director Richard Franklin, producer Hilton Green and executive producer Bernard Schwartz, who were preparing a sequel to "Psycho." They were impressed with Holland's screenplay, "The Crystal Tower," a modern thriller which deals with the Arthurian legend,

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and his treatment for a psychological thriller, "Scream For Help," and chose him to write "Psycho II."

In "Psycho II," Holland has carefully interwoven stylistic elements that plunge the characters ahead into situations that terrify you as they touch you emotionally. "I hope the emotional effect the story will have on the audience will be that they care about these characters and hope they make it out of their desperate situation. In that sense, I think it is a tragedy," comments Holland.

"It is a story about people who don't want to be what they are, but can't escape their fate or their past," he continues. "Norman Bates carries an essential goodness with him. He is a kind, loving and caring man; but he has never really expunged his guilt for the murders he committed over 20 years ago, even though he was insane. He wants to make it; he wants to keep his sanity and his grasp on reality.

"The ambivilance the audience will feel about the people involved derives from the multi-layered narrative line. Everybody has good and bad. It's not a clean-cut case with any character or situation in this picture. This is built around the format of a psychological thriller. Hopefully this will root you to the spot."

Anthony Perkins stars in "Psycho II," also starring Vera Miles, Meg Tilly and Robert Loggia. A Universal-Oak Picture of a Bernard Schwartz Production, it was directed by Richard Franklin, produced by Hilton Green and written by Tom Holland. Bernard Schwartz was the executive producer.

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HILTON GREEN

"PSYCHO II"

After 25 years working in various production capacities at MCA/Universal, Hilton Green is now producing his first film, "Psycho II," the sequel to Alfred Hitchcock's classic 1960 gothic thriller. Green was Hitchcock's first assistant director on "Psycho."

Green, a native southern Californian, is the son of Alfred E. Green, one of the early directors in motion pictures. He attended USC, graduating from the School of Business in 1952.

He married a USC alumna after graduation and then spent two years in the Army in special services. At Camp San Luis Obispo, Green produced some camp shows which whetted his interest in filmmaking.

In 1954, upon his discharge from the Army, Green entered the Directors Guild as a second assistant director. His first job was on Walt Disney's television series, Davy Crockett. He then joined Paramount Pictures as a staff second A.D. and was assigned to William Wyler's "The Desperate Hours," starring Humphrey Bogart. ("Bogart was my all-time hero," says Green, "and it was a great thrill to work with him.")

In 1955, Green was hired by Revue Productions, which was owned by MCA, to work in television. He moved up to first

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assistant director in 1956, and did virtually hundreds of shows there.

When Alfred Hitchcock began his successful television series, Alfred Hitchcock Presents, in 1957, Green was assigned to be his first assistant director and remained with him on every television show he did.

"It was a great opportunity for me to work with a variety of directors from the New York stage, from Hollywood, from New York television, and particularly on the three or four shows Mr. Hitchcock directed each season," recalls Green. "It was almost a vacation for him to direct television and he would do it in between preparing his features."

In 1959, when Hitchcock decided he wanted to make a lower budget feature, he chose his television crew to make "Psycho," with Green as the first assistant director. After "Psycho," Green continued to work on Hitchcock's television show and specials.

Following a six-month leave of absence to attend to personal family business, Green returned to Universal Studios as an observer on "The Birds." He then worked as the production manager of "Marnie."

In 1968, he moved into Universal's feature production office as assistant production manager, until 1979, when he became vice president and executive in charge of production for the company.

During those years Green supervised the production of features such as "Airport," "Play Misty For Me," "The Beguiled,"

"American Graffiti," "Sugarland Express," "The Sting," "Earthquake," "Jaws," "The Hindenburg," "Family Plot," "MacArthur," and many more.

In 1981, Green decided he was ready for the next step in his career -- to produce his own movie. And that was "Psycho II."

"I feel very strongly that a major company can make a quality low budget movie," says Green. "I don't like the words 'low budget,' but I think the key to it is no waste; put everything on the screen. If the movie is designed carefully and plotted out, there is no reason, with the cooperation of the director, that you can't achieve quality without a lot of money."

After Green and executive producer Bernard Schwartz signed Australian Richard Franklin to direct "Psycho II," Tom Holland was chosen to write the original script.

"I think Tom's script is rather unique and will surprise a lot of people," remarks Green. "'Psycho' had its own tremendous twists of plot, so the question remained, 'how do you do it again?' I think we have an excellent story that can rest on its own laurels and doesn't have to lean on its predecessor. When he read the script, Anthony Perkins was convinced that he should reprise the role of Norman Bates. Adding Vera Miles rounded out all the elements we needed for a good start."

That Green is producing a sequel to "Psycho" as his first film is of special significance to him since he hopes it will pay homage to his mentor of so many years.

"Working with Mr. Hitchcock was one of the greatest highlights of my career. He was someone who comes along every so

often and no one will ever replace him. I hope he's watching somewhere and approves."

Anthony Perkins stars in "Psycho II," also starring Vera Miles, Meg Tilly and Robert Loggia. A Universal-Oak Picture of a Bernard Schwartz Production, it was directed by Richard Franklin, produced by Hilton Green and written by Tom Holland. Bernard Schwartz was the executive producer.

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BERNARD SCHWARTZ

"PSYCHO II"

Bernard Schwartz is the executive producer of "Psycho II," Universal Pictures' sequel to Alfred Hitchcock's classic gothic thriller, "Psycho."

Early in 1982, Schwartz was instrumental in bringing together Universal and Oak Media Development Corporation for a four-film co-production venture. Of the several project ideas discussed, the concept for "Psycho II" received the most favorable reaction and was given the green light as the first film to be produced by this partnership.

"The idea of 'Psycho II' appealed to me," says Schwartz. "It had a tremendous awareness; it was a classic; it had a theme that interested me (the question of releasing the criminally insane from institutions) which was the basis to trigger a legitimate sequel to 'Psycho.'"

Brought to Hollywood by Howard Hughes to watch his movie interests, Schwartz teamed with show business attorney Gregson Bautzer to package movie deals for such clients as Walter Wanger, Richard Brooks and Merle Oberon, marketing the latter's film, "Of Love And Desire."

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His expertise as a packager resulted in Bautzer asking him to head Joseph M. Schenck Enterprises and turn it into an active motion picture company.

His first venture was to acquire silent film comedies and convert them to sound. He entered into partnership with Robert Youngson, and together they produced five of these features, among them, "When Comedy Was King," "The Golden Age Of Comedy" and "Days OF Thrills And Laughter." These "silent" films are still being played.

In 1958, when the studios still looked askance at their infant competitor, television, Schwartz negotiated a deal with ABC, and put Schenck Enterprises into the electronic medium. He set up World TV Programming, one of the first joint co-financing ventures between a film company and a network.

During 1958-59, Schenck Enterprises produced over 100 episodes of Alcoa Presents, (also titled One Step Beyond), which is still running in syndication. Other series included The Racer; The Wackiest Ship In The Army, which starred Jack Warden, and the "Miss Teen International" specials.

At the same time, Schwartz presided over the production of several feature films, including, "Journey To The Center Of The Earth," "The Shuttered Room" "A Cold Wind In August," "Global Affair," "Sands Of Kalihari," "Eye Of The Cat" and "Trackdown."

Among other "firsts" for Schwartz were two co-production deals: "Rage," starring Glenn Ford and Stella Stevens, was the first co-financing deal between Mexico and a major U.S. studio; "Road Games," with Stacy Keach and Jamie Lee Curtis,

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directed by Richard Franklin, the first co-venture between Australia and the States.

The desire to produce films under his own banner led to the formation of Bernard Schwartz Productions. His first feature was "Coal Miner's Daughter," starring Sissy Spacek. The film received seven Academy Award nominations, the best actress Oscar for Spacek and the Golden Globe award for best picture of 1980.

Schwartz's prior association with Australian filmmaker Richard Franklin, on the psychological thriller, "Road Games," led him to ask Franklin to direct "Psycho II." "Richard has a strong background in the thriller field," comments Schwartz. "I was sure he was the right man to do it. When he was a student at USC he got to know Hitchcock; he probably knows more about his films than anyone around. Our producer, Hilton Green, worked on many Hitchcock films, including the original 'Psycho;' and Tom Holalnd's script is an intelligent thriller which uses the roots of Hitchcock's original as a basis for developing a story of what might have happened to those characters in 'Psycho' who were still around 22 years later."

Anthony Perkins stars in "Psycho II," also starring Vera Miles, Meg Tilly and Robert Loggia. A Universal-Oak Picture of a Bernard Schwartz Production, it was directed by Richard Franklin, produced by Hilton Green and written by Tom Holland. Bernard Schwartz was the executive producer.

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PSYCHO II
A UNIVERSAL-OAK PICTURE

VERA MILES.

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